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THE PAINTINGS

IN THE

BUDDHIST CAVE-TEMPLES

OF

AJANTÂ.

KHANDESH, INDIA.

BY

JOHN GRIFFITHS,

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VOL. II.

(Decorative Details)

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CHROMO-LITHOGRAPHER TO HER MAJESTY THE QUEEN-EMPRESS.

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VOL. II.

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THE BUDDHIST CAVE-TEMPLES OF AJANTÂ.

IV

DECORATIVE DETAILS

dress of silk a tunic trimmed with embroidery, reaching halfway to the knees, and striped stockings. He holds a cup in his left hand. On the floor is a covered tray. His wife is dressed in similar costume with a long-sleeved tunic and a draped cape. She is looking up and has her head with a sweet expression and, by the action of her right hand, she appears to be relating something interesting. To her right stands a waiting maid in a long robe which covers her feet. On her head is a shallow cap. To her left is a child with its flowing hair in a queue. She is in the act of replenishing her master's cup. Behind the wife is a second maid with a covered vessel in her hand.

In the second version (No. 67) the child occupies a similar position. But here he holds the cup of the sixth hand in a slightly lower position. He has on his head a round cap with embroidery on it and a richly wrought belt around his waist. The embroidery on his coat is more pronounced than in the other picture. He is somewhat less, but he is more active and the face is more animated and expressive. The wife, with her right hand on his shoulder, looks at him with fondness. The dress and the action of the two maidens are nearly the same as the one in the other picture, only the vessels which they hold are somewhat different. The dress of the servant on the right is brocaded with a powder of dots. A third servant is seen descending a flight of steps bearing a covered tray.

The third version is in the upper right-hand corner (No. 4). The child is in the same position as in the other two, and the fifth hand rests on his head with an affectionate gesture. She wears a richly wrought belt and has a fan in her left hand. The wife is in the act of turning to the child, and with her left hand she is pointing to the [illegible] The maid to the right is in the act of [illegible] The maid on the left is [illegible] The [illegible] is in the act of [illegible] The [illegible] is in the act of [illegible] The [illegible] is in the act of

PLATE 114.—The subject-matter of the panels of the brackets (spandrils) facing the spaces except those of the entrance aisle are painted whereas those in the panels facing the hall are carved. The artists appear to have been actuated in this matter by the principle of decorating, by carving, a surface that received light and by painting where it was in shade. In one of these panels (fig. 80) is painted an excellent representation of two bulls with large humps, fighting (**Plate 114**). Two bulls engaged in combat are also represented in bas-relief on a Sanchi carved pillar[1] in a similar motive, treated almost precisely in the same manner as at Ajanta as shown in fig. 81, from a drawing by Mr. Le W. Smith of a painting in the Mahal-Khas, Fathipur Sikri near Agra. This is a singular coincidence, for there is nothing to suggest that the two were copied from two other, and there must be at least a thousand years between their dates.

In the Lower row fragments of sculpture from a Dhoni temple at Aiwan in the Konkan erected in the 8th or 9th century A.D. in which we shown two bulls engaged in fighting, similar to the painting at Ajanta.

CEILING OF THE VIHARA CAVE II.

The design of the ceiling of this cave, both in the verandah and in the cave itself, in as regards its general arrangement into panels, similar to that of Cave I, but the ornament with which these panels are filled, is different. The colour of the verandah ceiling is in very good state of preservation as may be seen from the very beautiful panels in **Plates 123** and **131**, not that of the ceiling in the interior is reduced by a black viscous layer, the result of smoke. A portion of the enamel has fallen off, exposing the blackening of another design underneath, with which the artist appears to have been dissatisfied, and so covered it over with another layer of plaster, upon which the present design is painted.

PLATE 117.—This is half of the central compartment of the ceiling in the verandah (**Plate 116**, 1). One spandril is filled with two flying figures, a man and a woman; the other with two men wrestling, terminating from the waist in foliated scrollwork. Half the spandril is drawn in red, and appears to have been left unfinished, although the opposite spandril is treated in a similar manner, but green and yellow are used. The latter hand is filled with purple cabbage and gaudy conventional ornament of the large and small lotus, followed by two bands of rarely conventional ornament, and another of lotus flowers, with a large full-blown lotus in the centre.

PLATES 118 & 119.—These two ceilings are similar in the general arrangement of design to **Plate 117**, but the style of ornament is quite different. The flying figures which occur in the spandrils of the ceiling in **Plate 123** will be found to represent Indra in his car, (Sanchi) or Chanda with Lakshmi (Ajanta). This group at Ajanta appears to have been a favourite subject, with the Buddhist artists, as it is repeatedly painted and sculptured in the Caves.

PLATE 120.—This is another very beautiful design of the same character, but not given in colour. It is from the ceiling in the sanctuary (**Plate 116**, No. 3). As this ceiling is in total darkness, the painting must have been executed by means of artificial light. On entering the sanctuary with a light, the impression which the design produces is that of extreme richness, the flying figures in the spandrils standing out with startling effect. These figures appear to be bringing them gifts of flowers to present to the colossal statue of Buddha below. The wreath of flowers is admirably painted, and this kind of wreath, simple ornament in black and white, is a most happy idea, giving

Fig. 82.—Bracket Capital in Cave I.

[1] Fergusson.

Fig. 37.—Floor Motif, Painted on the Mandapa-Roof, Cave XVII.

additional value to the rest of the design as the eye would be satiated with colour were it not for the relief derived from the interposition of this band.

In fig. 10 (Vol. I, p. 121) is shown a fourth of the design of the ceiling in the small chapel to the left of the shrine (Plate 116, No. 3), in which a band is introduced, showing a procession of geese, with the interspaces filled with floral work; where the varied characteristic movements of each bird are very truthfully rendered. The garland, designed and drawn with great skill, is composed of scrolls interlaced by graceful foliated animals, their bodies partly covered with stylized terminations of foliated work.

No description can do justice to the beauty and variety of the designs in the long panels, which are composed of conventional lotus, other aquatic flowers and other flowers and fruit. Examples of these designs are given in Plates 122, 123, 124, 127, 128. In Plate 122 even the custard-apple and pomegranate are most faithfully painted.

The small panels (Plate 131), like those in Cave I, are divided by bands of trees and filled with animal, scroll and figure designs, the latter being very varied. Certain circles show a form for Buddhist (?) offerings filled with wreaths or flowers (each with colours of flowers and leaves exactly as with cow-animal figures, composed of human and animal heads and bodies, ornamentally coloured work). Figures reading in conventional foliage occur also in the Ellora Caves (fig. 38).

THE VIHARA CAVE VI.

This is a large two-storied cave, which was richly painted; and though little now is left, enough remains to show that the art, both in technique and motives, had attained its highest development. The cave has been painted twice. The architecture in the roofings is drawn with wonderful skill and precision; we see also some of the details of jewelry, bands and borders to the robes of the large figures on the right and left of the doorway to the shrine on the ground floor (Plates 134 and 135). These two drawings have been made to show the thoroughness and skill with which these old artists portrayed even the smallest details.

CEILING OF THE CHAITYA CAVE IX.

PLATE 137 is a portion of the decoration of the ceiling in the aisle (Plate 136, b and b'). The ceiling is flat, and divided into square panels by painted beams, like purlins, which are grained in imitation of wood. The panels are decorated with large painted rosettes and various designs and colours, similar to work of the Roman period.

The whole surface of the vault over the nave has been treated in the same manner, but now hardly a vestige of the painting is left.

THE VIHARA CAVE XVII.

Much of the ornamental detail in this cave is in a fairly good state of preservation. The design of the ceiling, although a good deal blackened by smoke, shows it to have been a skilful piece of work well conceived and large in treatment. The general arrangement of the design is shown in Plate 139, and details are given in Plates 140, 141, 142, and 143 a.

Fig. 38.—Cross-legged Figure, Cave XXIII.

PLATE 142.—In these panels are represented a combination of religious emblems, with other conceptions of a light and graceful order. In the upper panel (c) two rocks and two vases are represented facing and surrounded by adoring elephants. Next to the rocks are two antelopes, one on each side, and the emblems of the wheel and sunbeams and above a chaitya-window, under a tree overhanging a chhatri. On the left of the lower panel (c') are depicted two antelopes standing before a tree, and on another tree a peacock which appears to be conversing with the bird there. In the lower compartment a female figure, seated, holding a lotus and with a nimbus round her head, appears to be seated on a throne, the back of which terminates in a lotus-flower. Two attendants, one of whom is a negress, are represented on the corresponding pillar on the opposite side of the panel.

PLATE 151.—This is a specimen of one of the painted figures of Buddha with which the wall of the Chaitya Cave XIX is covered (Plate 150, b). (Reference to this subject has already been made in the description of Plate 80.

PLATE 152.—These are examples of conventional painted ornament combined with the Brahminy bull, birds, and sportive beasts with which the ceiling of the aisle of Cave XIX is decorated (Plate 150, a, b, and c).

PLATE 153.—This panel enclosed by bands of the lotus and ribbon pattern is from the ceiling of the aisle in Cave XIX (Plate 150, d), and represents a group of five elephants, of which a white and a fawn-coloured one are engaged in combat. The action of all is very spirited and correctly rendered.

PLATES 154 & 155.—These two specimens of portions of the painting in Cave XXI are given as illustrations of colour and method of execution.

PLATES 157 & 158 are of the decorative details of the ceiling in the verandah of Cave XXI (Plate 156, A and B).

APPENDIX.

A List of fac-simile Copies of Paintings from the Assyrian Gallery executed between 1871 and 1875. The copies are now complete and were presented to the Secretary of State for India, and deposited in the India Museum.

* Paintings of which no copies could be made.

Museum Painting No.	Description	Size		Remarks
		Height	Length	
		ft. in.	ft. in.	
	CASE I.			
A	Copy of painting on left wall	12 0	7 0	Damaged by fire
B	Copy of side painting	2 6	6 3	do.
M	do. do.	2 4	2 0	Destroyed by fire
O	do. do.	3 6	4 0	do.
P	do. do.	12 0	4 7	Damaged by fire
Q	do. do.	4 4	4 1	Destroyed by fire
R	do. do.	4 0	3 1	Damaged by fire
S	do. do.	10 0	6 7	do.
T	do. do.	10 7	7 2	do.
U	do. do.	3 3	3 4	do.
V	do. do.	3 9	3 1	do.
M	do. do.	10 4	8 0	
X	do. do.	8 11	5 4	
Y	do. do.	9 11	3 3	
Z	do. do.	10 0	3 3	
103	Copy of figures on the soffit of brackets			
104	Copy of small panel from the capital			
	31 small panels from cornice	each 1 ft. square		130 were de-
	20 do. do.	Varying in size		stroyed by fire
		1 10 by 1 0	2 0	
	CASE II.			
A	Copy of wall painting in Nimrudah	9 0	4 0	
B	Copy of painting on base of pilaster			
C	Copy of wall painting in Nimrudah	4 2	2 6	
D	Copy of painting on base of column	2 6	2 6	
E	Copy of wall painting in Nimrudah	3 3	2 4	
F	Copy of painting on base of column	2 8	2 8	
G	Copy of painting on centre wall	28 0	11 0	
H	Copy of painting on right end wall, from side	3 0	1 0	
I	Copy of painting on left end wall in three sides	3 0	0 0	
J	Copy of painting on left wall in small chamber at back of sanctuary	8 0	7 0	Destroyed by fire
K	Copy of painting on left wall in small chamber	8 0	7 0	
L	Copy of painting on left side wall, left side	8 0	6 0	
M	Copy of painting on left side wall, right side	8 0	6 0	
N	Copy of painting on left wall, left side	8 0	6 0	
O	Copy of painting on left wall, right side	8 0	6 0	
P	Copy of painting on left side wall, left side	11	12 0	
Q	Copy of painting on ceiling in Nimrudah	2 2	3 11	Destroyed by fire
R	Copy of panel from Nimrudah ceiling	2 2	2 11	
S	do. do.	2 2	2 11	
T	do. do.	2 2	2 11	
U	do. do.	2 2	2 11	
V	do. do.	2 2	2 11	
W	do. do.	2 2	2 11	
X	do. do.	2 2	2 11	
Y	do. do.	2 2	2 11	
Z	do. do.	2 2	2 11	
1	do. do.	2 2	2 11	
2	do. do.	2 2	2 11	
3	do. do.	2 2	2 11	
4	do. do.	2 2	2 11	
5	do. do.	2 2	2 11	
6	do. do.	2 2	2 11	
7	do. do.	2 2	2 11	
8	do. do.	2 2	2 11	
9	do. do.	2 2	2 11	
10	do. do.	2 2	2 11	
11	do. do.	2 2	2 11	
12	do. do.	2 2	2 11	
13	do. do.	2 2	2 11	
14	do. do.	2 2	2 11	
15	do. do.	2 2	2 11	
16	do. do.	2 2	2 11	
17	do. do.	2 2	2 11	
18	do. do.	2 2	2 11	
19	do. do.	2 2	2 11	
20	do. do.	2 2	2 11	
21	do. do.	2 2	2 11	
22	Copy of painting on ceiling of doorway	2 2	2 11	
23	Copy of panel from ceiling	2 2	2 11	Destroyed by fire
24	do. do.	2 2	2 11	do.
25	Copy of panel from ceiling in the entrance of door	2 2	2 11	
26	Copy of panel from ceiling in the entrance of door	2 2	2 11	Damaged by fire
27	Copy of painting on ceiling in small chamber to the right of doorway	2 2	2 11	do.
28	Copy of panel of ceiling in small chamber to left of doorway	2 2	2 11	do.
29	Copy of painting on ceiling in small chamber to left of doorway	2 2	2 11	
30	Copy of wall painting, portion of, existing in small room at entrance	4 0	1 0	Destroyed by fire
31	Copy of painting on centre of ceiling in large hall	4 10	4 0	Destroyed by fire
32	Copy of portion of painting in the centre of ceiling	1	2 0	
33 to 42	Copy of panels from ceiling in the centre of ceiling			Destroyed by fire
43 to 53	do. do.			
	CASE VI.			
A	Copy of painting on end wall of upper verandah	4 5	7 5	
B	Copy of panel from ceiling of small chamber on right upper floor	2 2	2 2	
C	Copy of panel from ceiling of small chamber on right upper floor	2 2	2 2	
D	Copy of painting on [illegible] to the right	8	3 10	
	end of the front side of the upper story	8	3 10	
E	do. do. on right end do. do.	5 02	3 0	
	CASE IX.			
A	Copy of wall painting	4 2[illegible]	2 10	Destroyed by fire
	Copy of small frieze of fish and other subjects on left of entrance	0 9	3 1	
B	Copy of wall painting	4 2	2 10	Destroyed by fire
C	do.	4 2	2 10	do.
D	do.	4 2	2 10	do.
E	do.	4 2	2 10	do.
F	Copy of wall painting on left wall	10 10	3 5	
G	Copy of wall painting on small slab containing upright figures and [illegible]	4 3	4 1	
H	Copy of portion of band above columns on right	2 2	2 4	
I	Copy of portion of small band on left wall	3 0	0 9	
G	do. do.	2 9	2 4	
H	Copy of painting on right front wall	5 7	1 0	
	CASE X.			
A	Copy of painting on wall of right side	10 7	3 2	
B	do. do.	5 8	3 2	
C	do. do.	10 3	3 3	
D	do. do.	10 3	3 2	
E	do. do.	10 3	3 2	
F	do. do.	10 3	3 2	
G	Copy of painting on wall of left side	5 6	3 2	Destroyed by fire
H	do. do.	5 6	3 2	do.
I	do. do.	4 11	3 2	

Mark on Painting and on Plan	Description	Size: Height	Size: Length	Remarks
		Ft. In.	Ft. In.	
	CAVE X (*continued*).			
J	Copy of painting on wall of left aisle	1 8	12 2	
K	do. do.	1 8	10 3	
L	do. do.	1 8	10 3	
*a	Copy of Buddha on the 3th column on right of entrance ...	3 11	7 0	Destroyed by fire.
*b	Copy of Buddha on the 5th column on right of entrance ...	4 0	3 0	
*c	Copy of Buddha on the 6th column on right of entrance ...	4 0	3 0	
*d	Copy of Buddha on the 7th column on right of entrance ...	4 0	3 10	
e	Copy of Buddha on the 17th column on right of entrance ...	4 0	3 0	
*f	Copy of Buddha on the 8th column on left of entrance ...	4 0	3 0	
	Copy of Buddha on the 18th column on left of entrance ...	...	...	
A	Copy of upper portion to left of doorway in verandah	4 11	3 3	
	CAVE XI.			
A	Copy of a piece of wall-painting	4 1	4 10	
	CAVE XVI.			
A¹	Copy of painting on left side wall, left aisle	3 11	4 3	Destroyed by fire.
*B	Copy of painting on right wall, lower portion	10 3	5 9	
B²	Copy of painting on right side wall, right aisle, to right side of 2nd cell doorway	5 3	6 10	
*B³	Copy of painting on right side wall, right aisle, above 2nd and 3rd cell doorway	6 4	11 10	
*B⁴	Copy of painting on right side wall, right aisle, from middle of 3rd cell door	6 4	11 1	
D	Copy of painting on left end wall	13 9	50 1	
*E	do. on right end wall	8 7½	9 5	
G	Copy of painting on right end wall, front aisle	10 11	14 0	
H	do. do.	4 3	3 6	Damaged by fire.
I	Copy of painting below J	4 3	5 8	do.
J	do.	4 3	11 4	
K	do. on right front wall	4 3	7 1	
L	Copy of painting on left front wall above L	4 3	5 10	
M	do. on left front wall	4 3	11 3	
a	Copy of painting on left end wall, front aisle	7 8	8 0	
a'	Copy of painting above pillars in verandah	2 ...	14 0	
*A	do. do.	1 4	6 3	
	Copy of painting on left side and front wall in verandah ...	6 3	7 7	
	CAVE XVII.			
*A	Copy of painting on wall in verandah	11 7	5 1	
B	do.	2 4	7 9	Destroyed by fire.
*C	Copy of painting above recall doorway and window on left front wall in verandah	10 4	4 2	
*D	Do. on front wall in verandah to left of large entrance doorway, and is a continuation of C	6 5½	5 5½	
*E & F	Copy of painting on wall in verandah	10 5	4 11	
G	Copy of painting on right of central doorway in verandah ...	6 0	8 1	
*H	do. do.	7 12	16 0	
I	do. do.	2 6	4 6	Damaged by fire.
J	Copy of a figure of Buddha on jamb of 2nd window to right of entrance	5 8	1 10½	
*J	Copy of painting on left wall, end aisle, and whole of left end wall	13 3	35 3	
K	Copy of painting on right wall of back aisle to centre of first cell door	16 8	11 0	
K'	Copy of painting on lower portion of right wall of back aisle ...	3 11	15 11	
L	Copy of painting on left side wall of ante-chamber	8 8	11 4	
M	Copy of painting on right side wall of ante-chamber	2 0	4 8	
N	do. do.	3 7	3 2	Destroyed by fire.
	Copy of painting on lower portion of right end wall of back aisle, left of cell door	5 9	11	
X	Copy of painting above cell-door on right end wall of back aisle ...	10 3	4 5	
O	Copy of painting in ante-chamber, left of sanctuary door ...	9 1	4 5	Destroyed by fire.
*P	Copy of painting on right side wall of right aisle	12 8	24 2	
P'	Copy of painting on right wall, right aisle, above 1st & 2nd cell doorways	6 8	11 2	
P²	Copy of painting on right wall of right aisle	4 4	5 5	
*Q	Copy of painting on right end of right aisle	2 2	12 7	
Q'	Copy of painting on left doorway, right end wall of front aisle ...	5 8	4 4	
*P	Copy of painting on left of front aisle	3 8½	3 7	
*R	Copy of painting on left side wall, left aisle	12 1	37 1	
S	Copy of painting on left end wall, front aisle	11 6	14 5	
T	Copy of painting on front wall	10 11	5 5	
U	do. do.	3 10	3 5	
V	do. do.	3 6	9 0	
a	do. do.	3 4	3 4	
*W	do. do.	10 3	10 3	
X	do. do.	9 3	4 2	
a		1 3	1 11	
b		2 3	3 0	
c		2 3	1 3	
d		2 3	2 3	
e		2 3	2 3	
f		2 3	2 3	
g		2 3	2 3	
h		2 3	2 3	
i		2 3	2 3	
k		2 3	2 3	
l	With the exception of *k, i, m*, these are copies of panels from the plinths of columns. *k, l, m*, are copies of panels on pilasters	2 3	2 3	
m		2 3	2 3	
n		2 3	1 10½	
o		2 3	2 10	
p		2 3	2 4	
q		2 3	2 3	
r		2 3	2 3	
s		2 3	2 4	
*t	Copy of painting on first pilaster, right side wall ...	10 6	2 7	
	CAVE XIX.			
*A	Copy of portion of wall-painting of seated Buddhas on left wall ...	5 6	8 10	
	CAVE XXI.			
A	Copy of painting of portion of ceiling above entrance door ...	4 6	7 5	
B	Copy of 13 panels on ceiling	3 9	4 7	
	CAVE XXII.			
A	Copy of painting of small Buddhas on right wall of sanctuary, with portion of ceiling	3 9	5 1	

AJANTÂ.

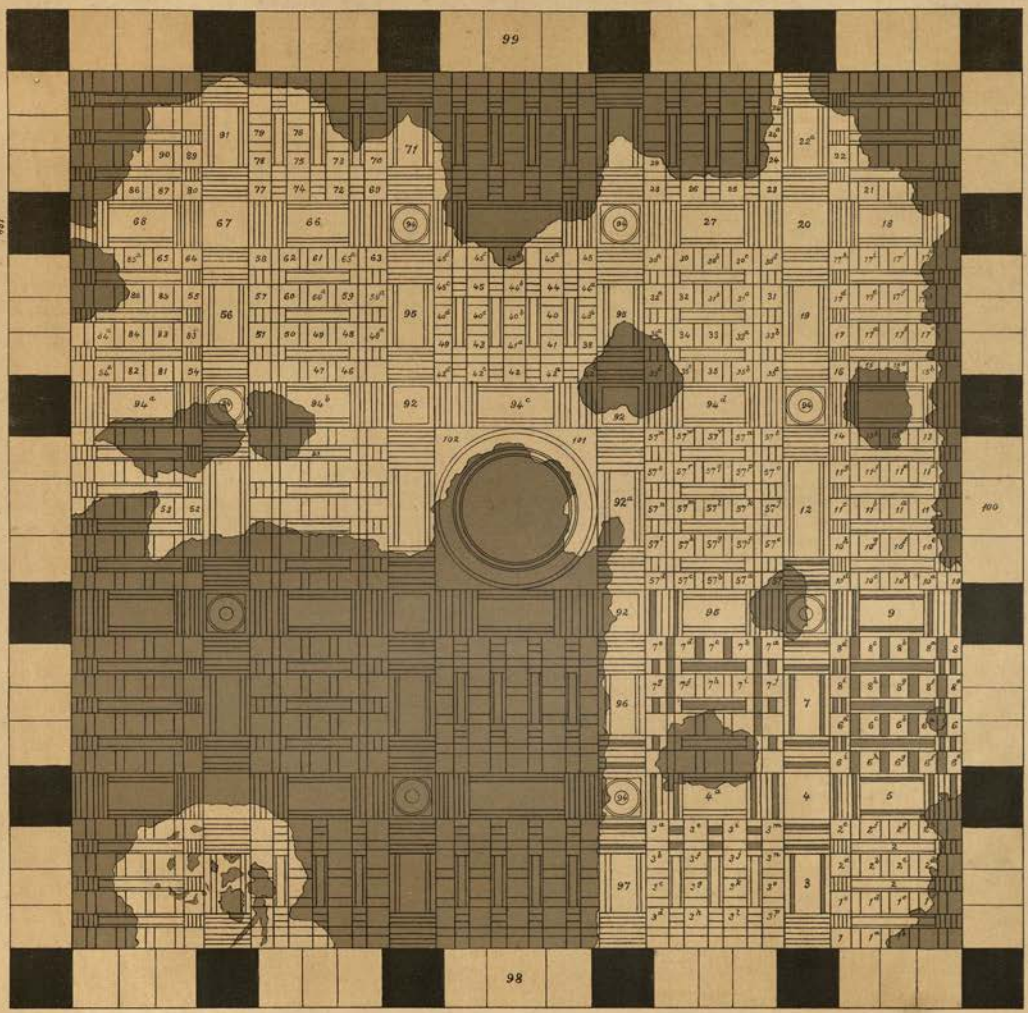
CAVE I.

92. INTERIOR VIEW OF CAVE.

FROM AN OIL-PAINTING BY J. G.

AJANTÂ.

CAVE I.



93. PLAN OF CEILING.

67

20

4

94. LARGE SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

(See pages 10, 16, 28, 41, and Plate 93, Nos. 67, 20, and 4).

4

67

95. LARGE SQUARE PANELS FROM CEILING.

AJANTÂ.

CAVE I.

3

7

12

19

96. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

91

71

94a

56

92b

68

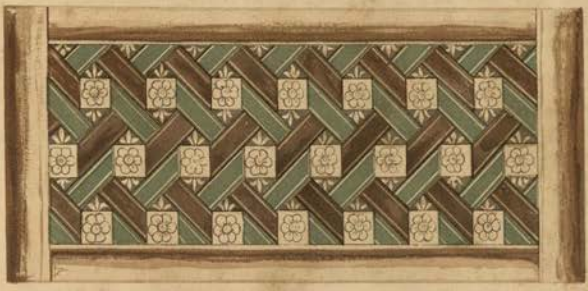
97. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.

94c



95

66

94b

98. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

22a

97

96

92c

AJANTÂ.
CAVE I.

99. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

18

9

5

40

AJANTÂ.

CAVE I.

100. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

95a

97

94

95

94d

101. PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.

102. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.

103. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.

104. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.

105. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

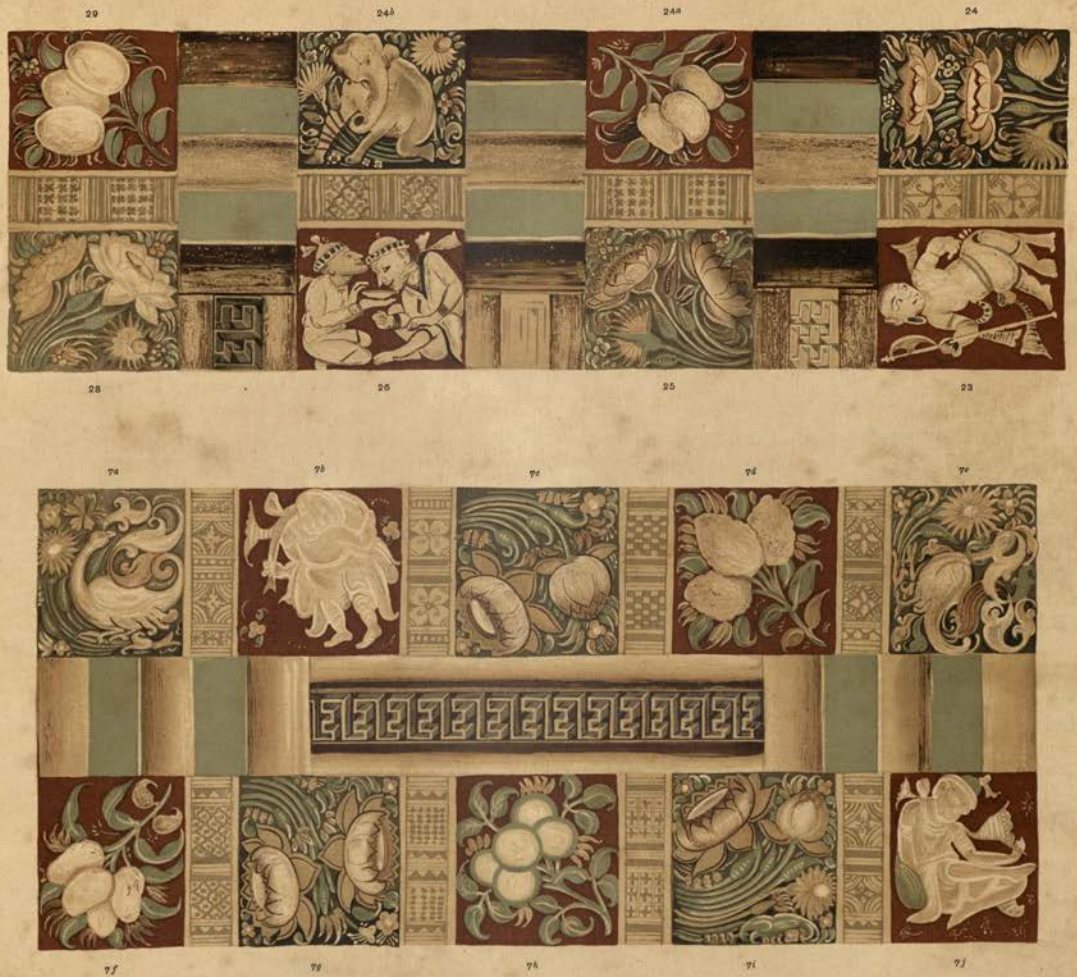
AJANTÂ.

CAVE I.

106. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY



107. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.

108. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.

109. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.

110. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.

111. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE I.

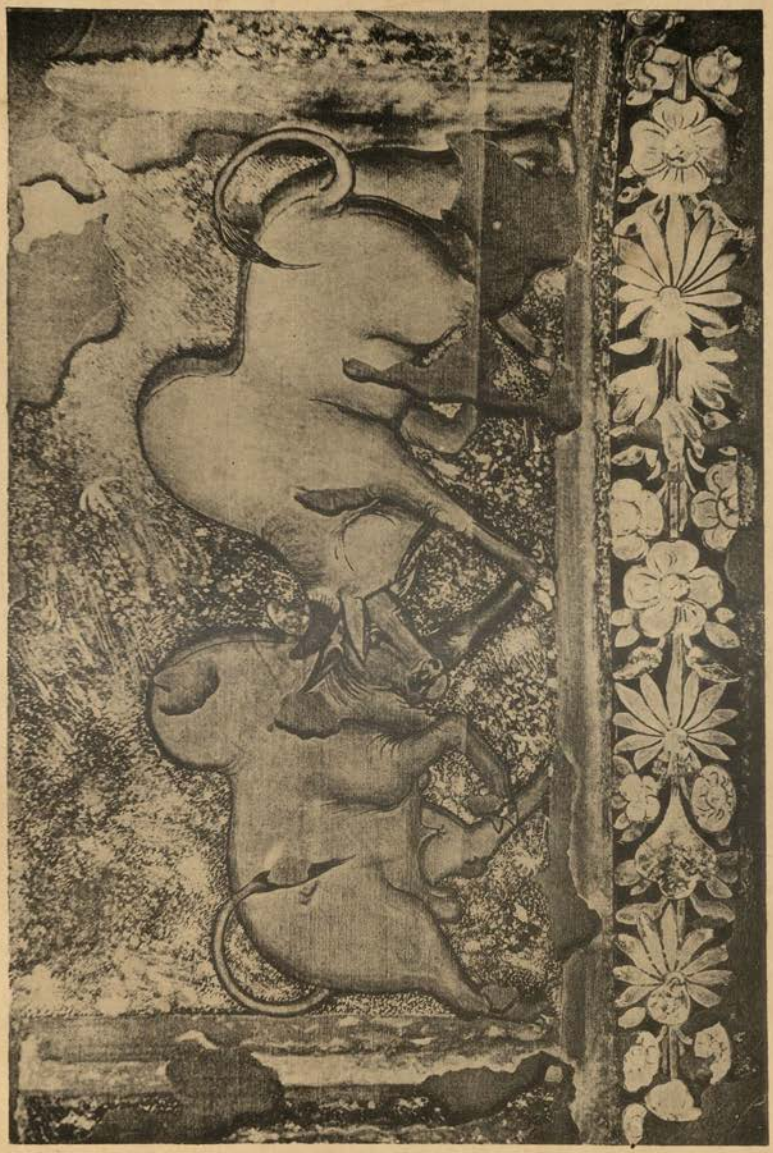
112. SMALL SQUARE PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

102

101

113. SPANDRILS FROM CENTRAL PANEL OF CEILING.



114. TWO BULLS FIGHTING, FROM BRACKET CAPITAL.

AJANTÂ.

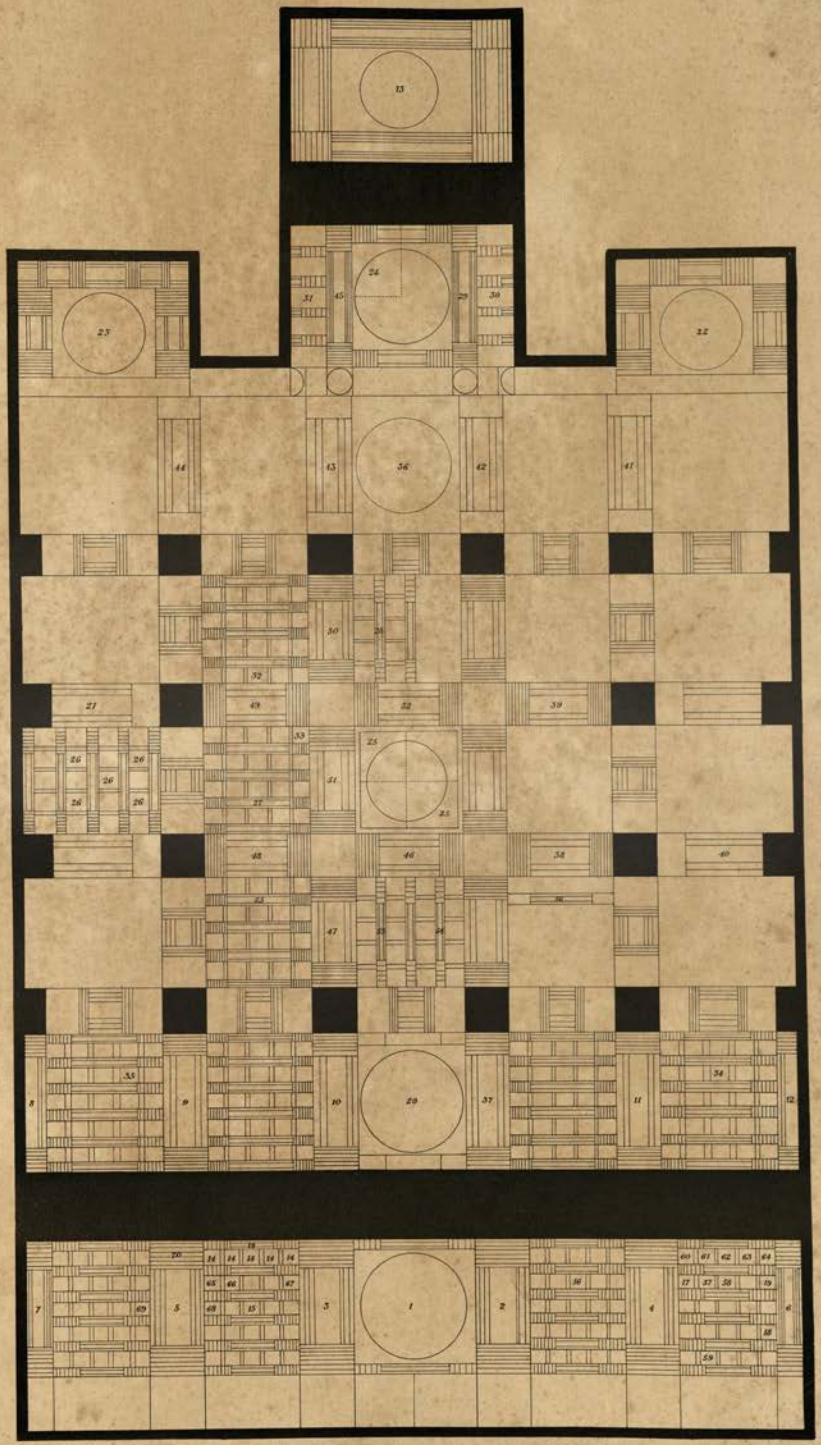
CAVE II.

115. VIEW THROUGH DOORWAY, SHOWING CAVES BEYOND.

FROM AN OIL-PAINTING BY J. G.

AJANTÂ.

CAVE II.



Scale of 10 9 8 7 6 5 4 3 2 1 0 m 20 30 feet

116. PLAN OF CEILING.

117. HALF PANEL FROM VERANDAH CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.

36

20

118. HALF PANELS FROM HALL CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.

24

25

119. HALF PANELS FROM HALL CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.

120. PANEL FROM CEILING OF SHRINE-CHAMBER.

AJANTÂ.

CAVE II.

121. QUARTER PANEL FROM CEILING OF ANTE-CHAMBER.

AJANTÂ.

CAVE II.

9

8

122. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.

123. LONG PANELS FROM VERANDAH CEILING.

FROM A WATER-COLOUR DRAWING.

6

51

50

52

124. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

55

27

28

56

54

53

AJANTÂ.
CAVE II.

125. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.

42

43

44

21

126. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.

46

47

48

49

127. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.

38

29

41

40

128. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.

37

10

11

12

129. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.

14

70

45

29

130. LONG PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE II.

131. PANELS FROM VERANDAH CEILING.

FROM A WATER-COLOUR DRAWING.

2

3

4

7

10

28

AJANTÂ.
CAVE II.

132. LONG PANELS FROM VERANDAH CEILING.

AJANTÂ.

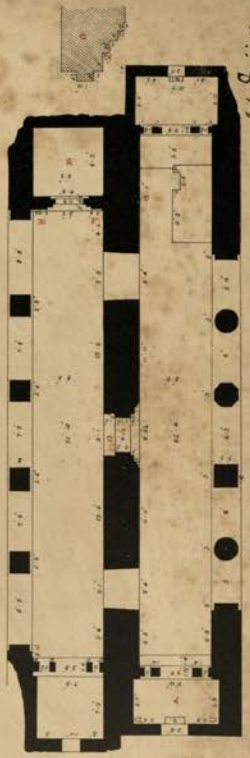
CAVE VI.

PLAN OF CEILING IN THE BOOK R

MEASUREMENTS ON *d e*.

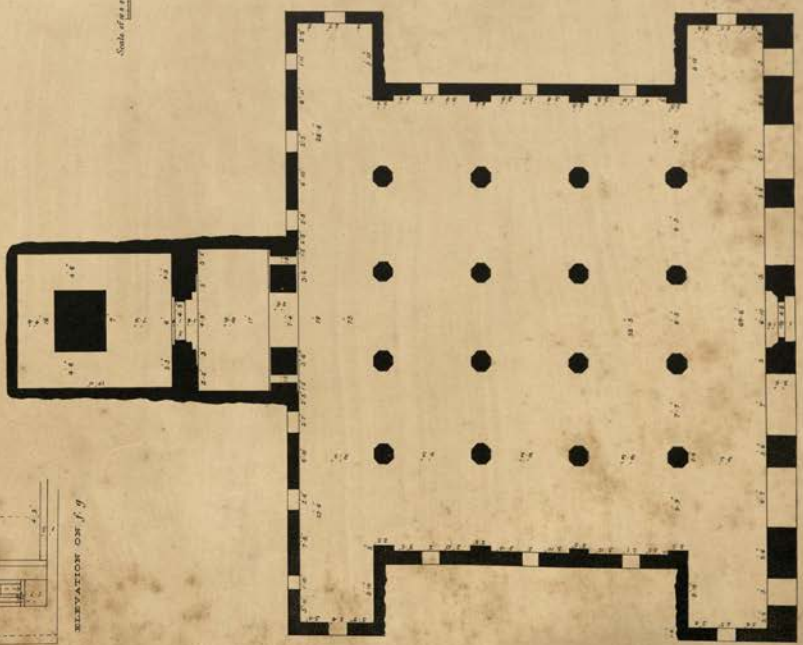
ELEVATION ON E F

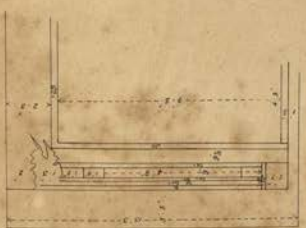
MEASUREMENTS ON *b c*



ELEVATION ON G G

Scale of feet





ELEVATION ON *f g*

a

134. FULL-SIZED DETAILS OF PORTION OF DRESS OF LARGE FIGURE, LEFT OF SANCTUARY DOOR.

FROM A WATER-COLOUR DRAWING.

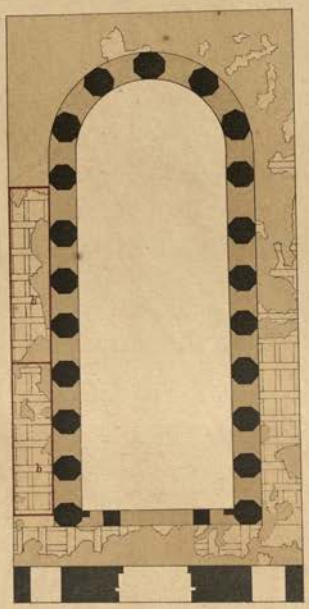
LIBRARY of the BOMBAY BRANCH of the ROYAL ASIATIC SOCIETY

b

135. FULL-SIZED DETAILS OF PORTION OF DRESS OF LARGE FIGURE, RIGHT OF SANCTUARY DOOR.
FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE IX.



Scale of 10 9 8 7 6 5 4 3 2 1 0 10 20 30 40 feet.

136. PLAN.

John Griffiths

AJANTÂ.

CAVE IX.

b

b¹

137. DECORATIVE DETAIL OF CEILING.

FROM A WATER-COLOUR DRAWING.

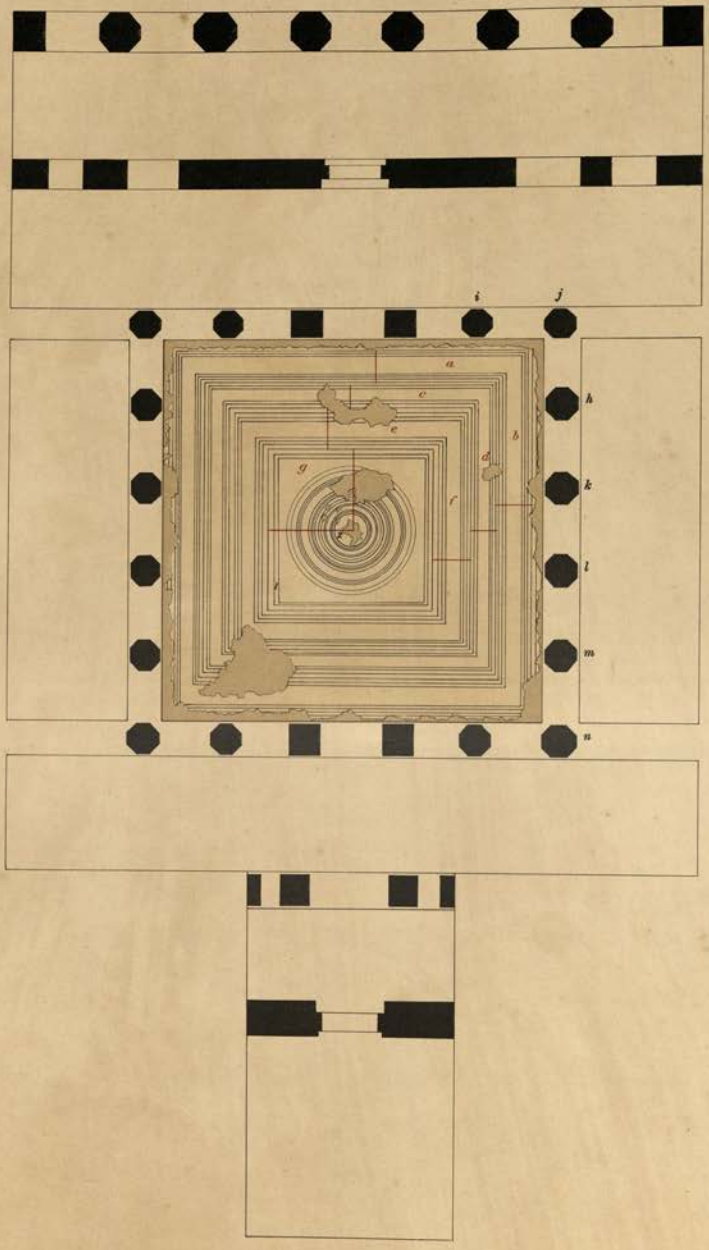
138. VIEW THROUGH DOORWAY, SHOWING THE PROMONTORY BY WHICH THE MONKS DESCENDED FROM THE UPPER COUNTRY.

FROM AN OIL-PAINTING BY J. G.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

AJANTÂ.

CAVE XVII.



Scale of 10 9 8 7 6 5 4 3 2 1 0 10 20 30 40 50 feet.

139. PLAN.

AJANTÂ.

CAVE XVII.

a

b

140. PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE XVII.

c

d

141. PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE XVII.

e

f

142. PANELS FROM CEILING.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.
CAVE XVII.

g

h

143. DECORATIVE DETAILS FROM CEILING (g) AND PILLAR (h).

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE XVII.

144. PANELS FROM PILLAR (i) IN HALL.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE XVII.

145. PANELS FROM PILLAR (j) IN HALL.

FROM A WATER-COLOUR DRAWING.

AJANTÂ.

CAVE XVII.

146. PANELS FROM PILLAR (k) IN HALL.

FROM A WATER-COLOUR DRAWING.

18 19 20 21 22 23 24 25

147. PANELS FROM PILLAR (I) IN HALL.

FROM A WATER-COLOUR DRAWING.

26 27 28 29 30 31 32 33

148. PANELS FROM PILLAR (m) IN HALL.

FROM A WATER-COLOUR DRAWING.

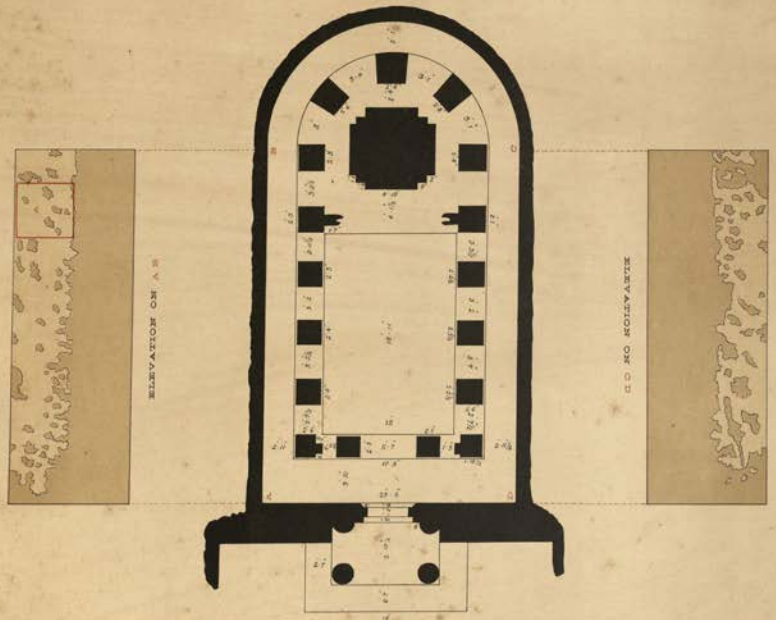
AJANTÂ.

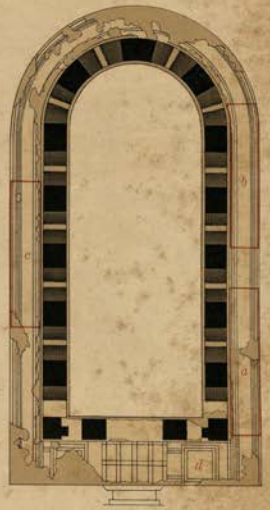
CAVE XVII.

149. PANELS FROM PILLAR (n) IN HALL.

FROM A WATER-COLOUR DRAWING.

ELEVATION ON B C





AJANTÂ.
CAVE XIX.

Scale of 0 5 6 7 8 9 10 15 20 30 40 feet

150. PLANS, SHOWING WALL AND CEILING SURFACES.

ROYAL ASIATIC SOCIETY'S LIBRARY
OF THE BOMBAY BRANCH OF THE

B

151. PAINTED FIGURE OF BUDDHA.

FROM A WATER-COLOUR DRAWING.

LIBRARY BOMBAY BRANCH ROYAL ASIATIC SOCIETY

AJANTÂ.

CAVE XIX.

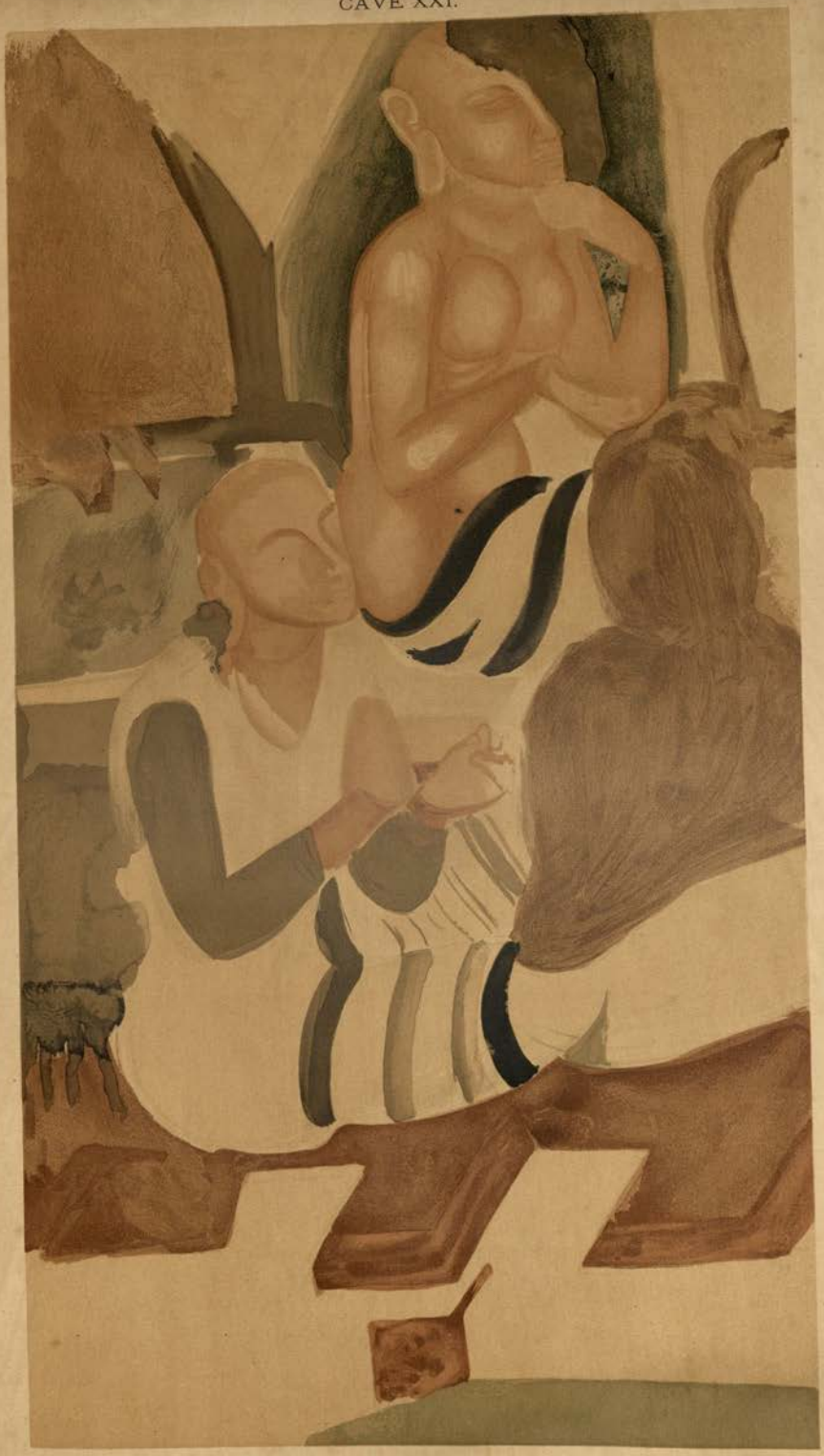
a b c

152. PANELS FROM CEILING IN AISLE.

FROM A WATER-COLOUR DRAWING.

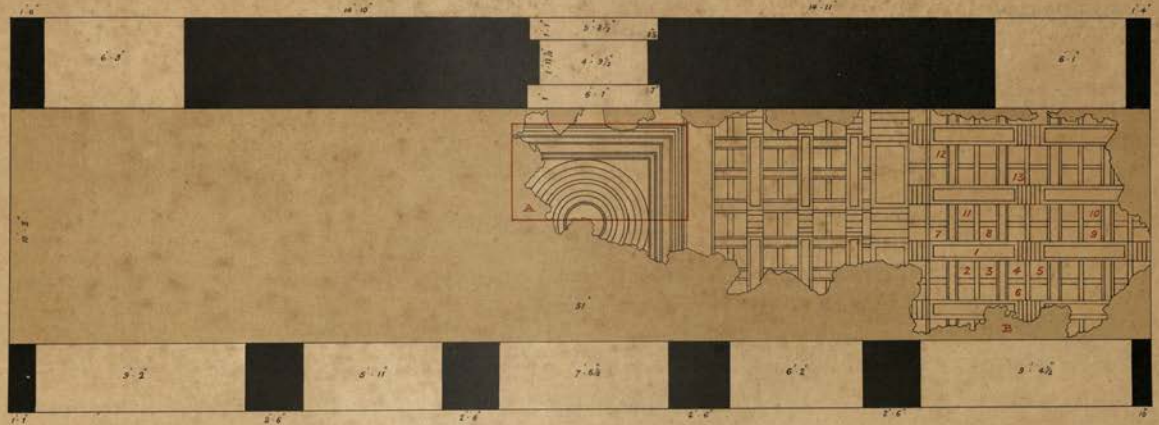
153. A GROUP OF ELEPHANTS, FROM CEILING IN FRONT AISLE.
FROM A WATER-COLOUR DRAWING.

154. FRAGMENTS OF FIGURES, FROM WALL-PAINTING.
FROM A WATER-COLOUR DRAWING.



155. A GROUP OF FIGURES FROM WALL-PAINTING.

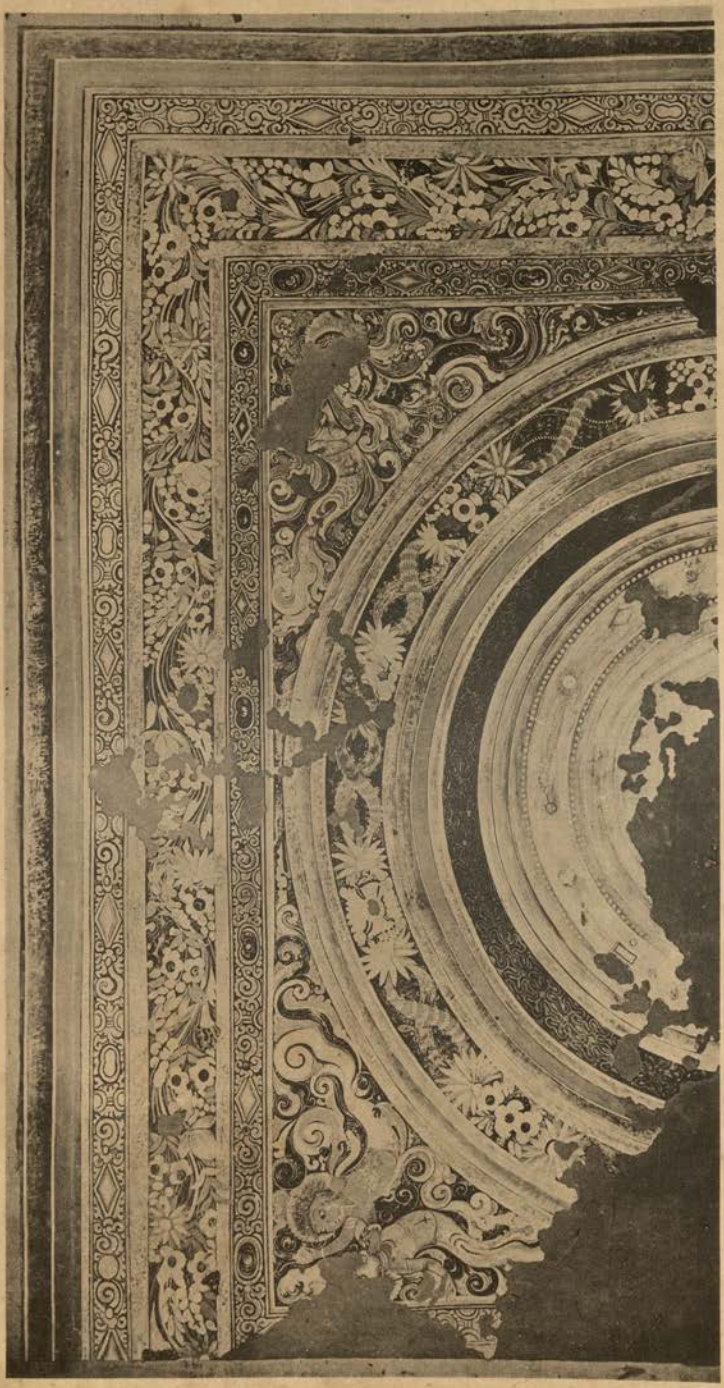
FROM A WATER-COLOUR DRAWING.



156. PLAN OF CEILING.

AJANTÂ.

CAVE XXI.



157. HALF PANEL FROM VERANDAH CEILING.

A

AJANTÂ.

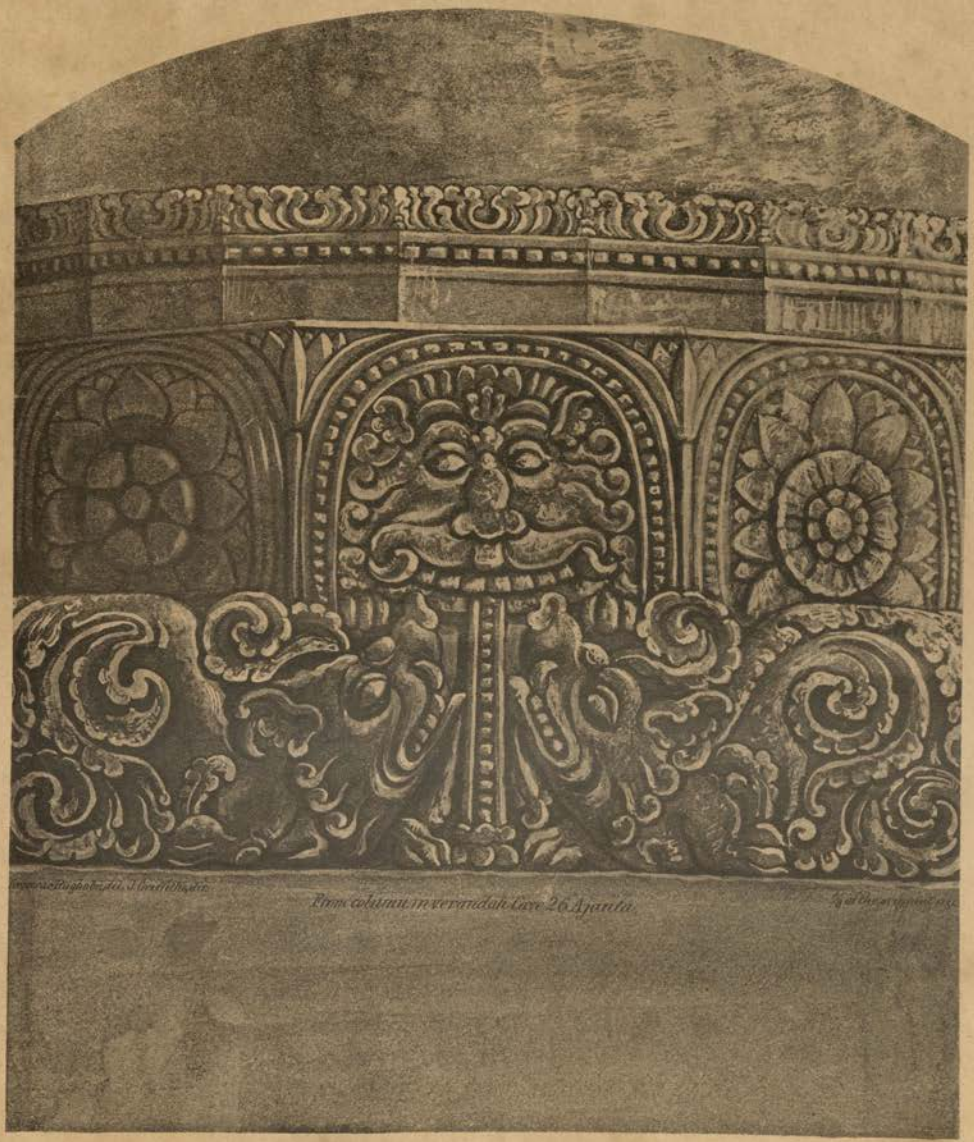
CAVE XXI.

B

158. PORTION OF VERANDAH CEILING.

AJANTÂ.

CAVE XXVI.



159. CARVED ORNAMENT FROM COLUMN IN VERANDAH.

00109569

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